

TRUTH ABOUT HUSBANDS SHOWN AT CRANDALL'S

Another sterling attraction opened yesterday, when the chief feature of the bill is "The Truth About Husbands," a film version of Sir Arthur Wing Pinero's successful stage play, "The Flamingo," never before presented in the National Capital. "The Truth About Husbands" is a drama of present-day society in which the plot threads are cleverly intertwined and in which the principal characters are portrayed by a stellar cast led by May McAvoy and Arthur Rankin. The production is one of magnificence and obvious cost, the scenes of revelry in a famous resort in Rome being especially indicative of the lavish expenditure of great sums of money. Dunstan Renshaw, it seems, was a fashionable bachelor and dilettante of large fortune. Under an assumed name he meets Janet Preece, a

brarian living in a suburb, with whom he enters into a flirtation, but later he marries Leslie Brownell, a society girl, and goes abroad with her. Janet is engaged as secretary to Mrs. Stonehew, whose daughter is an intimate friend of Leslie's, and is taken abroad with the Stonehew family. Irene Stonehew is engaged to Lord Dexter Randolph, an old acquaintance of Dunstan's. Dunstan and Lord Randolph visit a notorious cabaret in Rome, but the former takes no part in the Bacchanalian revels there, although Leslie subsequently learns that a man whose initials were "D. N." was an active participant in the gaiety. From this complicated situation is evolved the events that lead to the smashing climax of the play. A conspicuous feature of the picture that adds much to its enjoyment is found in the sparkling humor of the many epigrams that constitute part of the subtitles. Abbreviated camera subjects and specially arranged pipe organ accompaniment complete the unusually interesting bill for the week.

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"Take It From Me" and "Mary" Good

Belasco Offering a Brilliant Comedy—Cohan's Dancing Show a Winner—Good Bills at Motion Picture Houses.

By LOUIS ASHLEY.

Joseph M. Gaites presented a tuneful tale of youth and romance, "Take It From Me," at the Shubert-Belasco Theater last night. Book and lyrics by Will B. Johnston; music by Will B. Anderson.

THE CAST.
Vernon Van Dyke..... John E. Hennings
Grace Gordon..... Charles Meakin
Gwendolyn Forsythe..... Arline Gardner
Tom Eggett..... Helen Gardner
Sheriff "Slim" Doyle..... Roscoe Patch
Rufus Turner..... George Mortimer
Alice Abbott..... Alice Hills
Willie Wilkins..... Betty E. Jones
Grace Gordon..... Betty E. Jones
Queenie La Belle..... Marjorie Sweet
Miss De Witt Butler..... Arline Gardner
Harmon..... George Abbott
Judson..... George Mortimer
Florence..... Betty E. Jones
Teressa..... Gladys Hall
Maudie..... Helen Burns
Brownie..... Edith Howard
Leah..... George St. George
Marlene..... Helen Burns
Bernice..... Violet Rio
Lucella..... Fannie Hall
Betelle..... Pearl Spear
Marion..... Pearl Spear
Betty..... Florence Rush
Carrie..... Jean Livingston
Peggy..... Jane Telle

In a season marked by a virtual surfeit of musical productions—alleged and otherwise—"Take It From Me" stands out as a brilliant example of delightful comedy, appealing music, dainty costumes, striking settings and well ordered direction from which less successful offerings might pattern. All this is done without the aid of the name of a single recognized stellar light.

And although this is the second appearance of this organization here, it is as fresh and clean in costumes and settings as though it had just been produced, and every individual with the cast gives evidence of doing his or her utmost to make it a success.

No small portion of its enjoyment is due to the fact that it possesses a clearly defined plot that is never lost sight of throughout, and a plot not without some novelty. It has to do with the legacy of Tom Eggett, a young rounder with not a single day's work to his credit, makes the cast, gives evidence of doing his or her utmost to make it a success.

Contrary to expectations and with the help of Tom's clever secretary, the store proves a huge success, the deep-dyed schemes of the ex-manager are frustrated and Tom inherits the store—and the secretary—as permanencies.

Edgar Gardiner, John Hennings and Charles Meakin, as the three partners, employ a most refreshing style of humor, but credit for the greatest individual comedy hit goes to the eccentric part of the stenographer of mature years in whose memory the recollection of one's secret passion is ever kept fragrant.

Beatrice Bradner is not only pretty and charming in the leading feminine role, but likewise is the possessor of a voice that is heard to particular advantage in "The Call of the Cozy Little Home," the outstanding feature of the libretto, with Marjorie Sweet a candidate for secondary honors.

The Three Gardiners—the Gardiner, who occupies quite a bit of the program as will be observed from the cast above—contribute several particularly pleasing dance diversions, the novel skating waltz, without the skates, being the best. The seldom has a more attractive chorus been seen here this season, nor one that gave greater evidence of a whole-hearted desire to keep things moving, if "you'll take it from me."

CRANDALL'S METROPOLITAN—
"The Greater Claim."
Everlasting mother love is reflected in the theme of "The Greater Claim," Metro's special production, in which Alice Lake yesterday, when she returned for the first time in Washington. Despite the introduction of occasional scenes of revelry, there is throughout the length of this subject a thread of appealing drama that reaches its highest point in a totally unexpected turn of events that lends the climax of the play. A new Toonerville comedy, "The Skipper's Scheme," supplies an effective supplementary feature.

"The Greater Claim," by Izola Forrester and Mann Page, has the distinction of utilizing familiar material in a strikingly original way during the development of its major episodes. The principal figures in the story are a chorus girl who marries a rich man's son, the irate father-in-law, the stanch young husband, a baby boy, and a pair of scheming adventurers. Ordinarily these "commodities of the theater" would be employed to depict a series of purely theatrical incidents. In this instance, however, the authors have been sufficiently adroit to strip their tale of all its artificialities and make the climax of the story dependent upon a wholly human and genuinely convincing demonstration of mother love and deep-seated human nature. After having tried every expedient for separating his minor son from the girl he has married, the father, by means that were not gentle, brought about an annulment of the marriage and an estrangement between his daughter-in-law and her husband. Intent upon rearing his grandson, he agrees to adopt him, but insists that he will have nothing to do with the mother. The mother, nevertheless, secures a position as nurse in the rich man's home. Then the precious plotters put in their appearance, claiming parentage of the child. The climax is reached when the perplexed senior Everard agrees to surrender his grandson for \$50,000, regardless of which woman is his mother. The adventures grab the check and hasten to the court to demand that it is made out for "Not one cent."

"MAY" A GRAND NAME FOR FIRST-CLASS SHOW

George M. Cohan's musical comedy, "Mary," began a week's engagement last night at the National. Book and lyrics by Otto Harbach and Frank Mandel, and music by Louis Hirsch.

THE CAST.
Jack Keene..... Guy Robertson
Tommy Boyd..... Octavia Broke
Maudie..... Virginia O'Brien
Mary Hills..... Virginia O'Brien
Gladys Walton..... Robinson Newbold
Tom Eggett..... Sherman Wade
Sheriff "Slim" Doyle..... John Foley
Rufus Turner..... Harriet Morin
Alice Abbott..... And a large chorus.

Since its previous appearance here "Mary" has changed both name and cast, and in neither instance has it suffered by the change. Last night this breezy dancing show skipped its way blithely into the hearts of a large audience, who welcomed as old friends the tuneful melodies in which the show abounds and marveled at the lightness of foot of the dancers, who comprised practically every member of the company.

"Mary" is primarily a dancing show—in fact about the daintiest performance seen here. Nothing in the show is done in any other way if it can possibly be expressed in foot-tapping to the music. The matter of taking encores, following each bit of applause a new dancing couple is shot out onto the stage, then another and another, the tempo of the music increasing with each addition until the stage is a whirling mass of girls and boys, footing it with the joyous abandon of dervishes. The music for these numbers, from the facile pen of Louis Hirsch, is very easy to dance to.

Guy Robertson, as Jack Keene and Virginia O'Brien, as Mary, are most adequate as the cooing doves and both are blessed with fine voices that enable them actually to sing the many attractive songs. The feather-footed Eva Puck is a joy in the role of the young widow, Madeline, who again dears wedded bliss, and the stately and beautiful Octavia Broke is notable Mrs. Keene.

Robinson Newbold, in a French comedy role, caught the fancy of the audience on his first appearance and kept it throughout the show. He is an entertainer of the first ability, either as singer, dancer, or comedian. The dancing roles of Toddlers, Tessie, Hotfoot Harry, Dancing Dora and others of that ilk are taken care of by pretty girls in the number who boast a plentitude of talent.

The book, fashioned by Otto Harbach and Frank Mandel, must be a familiar property to nearly everyone since first the strains of "The Love Nest" were heard a twelvemonth ago. Mary is a social secretary in the home of an impoverished matron, whose son, Jack, loses his inexperienced heart to the girl but determines to marry her in worldly fashion before marrying her.

He leaves abruptly for the western wilds, and Mary, in pique, accepts a proposition advanced by Jack's mother to use as bait in securing a large fortune by marriage. Jack returns with his pockets empty and his heart broken, and suffers a shock on seeing his changed sweetheart. Things are not so bad, however, for his mother, instead, marries the necessary evil and all ends joyfully—oh, so joyfully!

MOORE'S RIALTO—
"A Perfect Crime."
"A Perfect Crime," an Allan Dwan picture, presented at Moore's Rialto Theater yesterday, has a lying hero who provides some of the best laughs of the season. The picture is a quick and pleasant comedy of the string of successes accredited to the producer. The story is simple and deliciously real.

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"Gus Edwards Song Revue of 1921"
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